



**WILLIAM ROCKHILL
NELSON GALLERY OF
ART and MARY ATKINS
MUSEUM OF FINE ARTS**

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GALLERY NEWS

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May

1942

THE FRIDAY EVENING OPENINGS continue to attract an encouraging attendance. The informal Gallery Talks are proving most popular and offer an opportunity for discussion on all phases of the Collection. The diversity of the concerts has also been an attraction. The following events are scheduled for May:

- May 1 - 7:45, Gallery Talk: Whistler Etchings, Print Rooms
8:15, Concert: Maxine Stambaugh, violinist, pupil of Forrest Schultz.
- May 8 - 7:45, Gallery Talk: The Berman Exhibition, Loan Galleries.
8:15, Dance Demonstration, pupils of Dorothea Spaeth
- May 15 - 7:45, Gallery Talk: "Circus Trio" by Rouault, Gallery 14.
8:15, Concert, WPA Orchestra
- May 22 - 7:45, Gallery Talk: "Entrance to the Public Garden at Arles" by Van Gogh, Gallery 14
8:15, Concert: Mary Alice Sturgis, pianist, pupil of Dr. Wictor Labunski
- May 29 - 7:45, Gallery Talk: "The Trumbull Paintings", East Corridor, 2nd floor
8:15, Concert: Young Arts Recital, the Conservatory of Music

LOAN EXHIBITIONS:

One of the most important national shows of the current season, "The Retrospective Exhibition of Eugene Berman", will occupy the loan galleries for May. It consists of fifty paintings and a number of drawings, designs for ballets and illustrations. It was assembled by Director James S. Plaut of the Boston Institute of Modern Art and is being

circulated through the country, It will open on Sunday, May 3rd, and continue through the 31st.

Eugene Berman is the leading exponent of the group of European painters who have been called the New Romantics. He was born in St. Petersburg, Russia in 1899 of wealthy parents. The opulence of his youth is continually reflected in the rich fabrics and the palatial decors which appear again and again in his paintings. When but nine he lived for five years in Germany, Switzerland and France and returned to Russia in 1914. Here he began his formal study of painting and his work with an architect at this time made a lasting impression on his subject matter. The Revolution drove him from Russia and he finally settled in Paris in 1918 where he remained until 1939

In France he studied at the Académie Ranson with his brother Léonide, Christian Berard and Paul Tchelitchew. Yearly trips to Italy, the romantic canvases of Chirico and the Blue and Rose period of Picasso were predominant influences at this time and still prevail. The impact of Venice, Padua and other cities of the Brenta, the decorative approach and palette of Tiepolo and Guardi were immediate and never forgotten. At all times a nostalgic yearning for the splendor of his youth is seen.

He exhibited for the first time in America in 1930 and his paintings were a pronounced success and he was widely purchased. In 1937 he took out his first papers and is now a citizen of the United States. Living in New York, he has been especially active. With his strong romantic leanings, an interest in the theatre was inevitable and he has designed many settings and costumes for ballets. He has made important contributions in the field of mural decoration, especially for private collectors.

For the general public, the paintings of Berman are more popular and more easily understood than those of any other contemporary European artist.

the Phillips Memorial Gallery. It has been lent to the Gallery and will be featured for the last two weeks of May in Gallery 11.

It was painted in September, 1888, seven months after he arrived in the warmth and beauty of canalled Arles. More than any other picture of this period, it sums up his reaction to Southern France as written to his brother Theo: "Nature here is so extraordinarily beautiful. Everywhere and over all, the vault of the sky is a marvelous blue and the sun sheds a radiance of pale sulphur and it is soft and as lovely as the combination of heavenly blues and yellows in a Vermeer. I cannot paint it as lovely as it is, but it absorbs me so much that I let myself go, never thinking of a single rule."

How spontaneously he recorded his impressions is seen in another letter; "I wrote to you already early this morning, then I went away to go on with a picture of the gardens in sunshine. Then I brought it back and went out again with a blank canvas, and that also is finished. And now I want to write you again."

All of Provence is here, the sulphur yellow of the walks, the rich green and blue foliage of the trees, the Vermeer blue of the sky. How typically French is the solid stance of the figure in the foreground reading a paper, the swaddled peasant women whose bulk make a pattern of accents up the walk. How superb and yet simply achieved is the distance through the tunnel of trees.

WEDNESDAY EVENING OPENINGS: The series of lectures on Oriental Art is finished but the Gallery will remain open on Wednesday Evenings through May. An interesting program of musical events has been arranged and details will be found in the calendar.

FRIENDS OF ART: The Board of Governors of the Friends of Art extends a most cordial invitation to members and their guests to attend a Preview of the Retrospective Exhibition of Eugene Berman to be held Monday Evening, May 4th, at eight o'clock in the Loan Galleries. Coffee will be served in Rozzelle Court and all members are urged to attend this special Spring event.

The last meeting of the study group for members will be held on Thursday, May 7th at 11:00 A.M. in the Central Loan Gallery. The Director will discuss the important paintings of Eugene Berman.

CERAMICS ROOM: The fifth and last group of the chronological survey of the Mr. and Mrs. Frank P. Burnap Collection of English Pottery will be installed in the Ceramic Room in the first week of May and remain on exhibition through June. This includes an extensive and important series of the wares of Josiah Wedgwood, his Agate Ware with its classical shapes and marblized surfaces; his individual Black Basalt and his exquisite Jasper Ware. This last is his greatest ceramic triumph and its beautiful colours of blues, greens, lilacs and beige with their superimposed low reliefs recalling Greek gems or sculpture, make it his most popular ware. Examples from the potteries of Castleford, Leeds and Bennington and Spatter Ware will also be exhibited.

THE PRINT GALLERIES: In the present installation of Whistler Etchings from the great Harris Whittemore Collection, the Venetian series is completed. The artist returned to London late in 1880 and carried out a series of small vignette studies of London, Paris and Holland and those completed up to 1886 are included. It is interesting to note that it was in this period, in 1885, that Whistler delivered his famous lecture on art, "Ten O'Clock" which evoked such adverse criticism.

GALLERY CHANGES: Two very rare and important 15th century French paintings lent by Mr.

His colour is rich and glowing, in his earliest period of deep and sombre tones with an increasing lightening of the palette in his later works. It is interesting to note that a visit to the Arizona deserts with their brilliant colours is reflected in his canvases of the past two years. The romanticism and vivid imagination of his subject matter has an endless fascination. Courtyards of Paris, evocative views of Venice, the drowsiness of the Parc at St. Cloud and later nostalgic stretches of sand dunes with draped spars and melancholy figures are evidences of his fertile invention. Especially effective are his ballet decors and original costumes.

At times there is a surrealist note that recalls happy and tender dreams. Again, his mood is light and capricious. To some these paintings may seem a medium of escape in this most realistic of all worlds in which we now live, but to many their beauty and their ability to transport one into an unsubstantial world make them completely valid.

A specially printed and profusely illustrated catalogue of the exhibition may be purchased at the Sales Desk for seventy-five cents.

Paintings by Baltimore Artists: The state of Maryland has always had an interesting group of artists and for a decade their work has been featured at an annual exhibition at the Baltimore Museum of Art. This year a small nucleus of the show is being circulated to demonstrate a cross-section of the work of that region. The jury for the exhibition included Raphael Soyer, Yasuo Kuniyoshi and Charles Law Watkins. A group of some twenty canvases will be hung in the Little Museum for the month of May, opening on Wednesday, May 6th.

In describing this last annual, a critic called it "the most interesting, alive and personal regional painting of any I have ever seen." Among the artists to be included are: Alice Acheson, Grace D. Amberson, Florence H. Austrian, Sarah Baker, Bertram S. Berney, Mary Bradley, Mary Louise Cline, Mary DiCrispino, Marion Ewald, Elizabeth Flannery, John C. Georgi, Eleanor di Ghize, Julia Selden

Grancy, Charlotte S. Kimball, Herman Maril, Karl Metzler, Frank Morgereth, Katharine D. Pagon, M. Antoinette Ritter, Edward Rosenfelt, Max Schallinger, Alvin H. Schwartz, Lee Waller and N. Lloyd Weaver.

"CIRCUS TRIO" BY ROUAULT: The world has been slow appreciating the profound and moving art of George Rouault. Although Rouault is now seventy-one years old, it was only a year ago that he was accorded the honor of a one-man exhibition in America and this country was enabled to see comprehensibly and for the first time the religious sincerity of his mystical, medieval painting. One of his most important works in America, "Circus Trio", has been lent to the Gallery for an indefinite period by the Phillips Memorial Gallery and will be featured for the first two weeks of May in Gallery 14.

It depicts with almost savage simplicity, a pathetic old clown and two tired and faced bareback riders of a small-time circus. The colours are extraordinary in their variety and sensitivity, the pattern, with its heavy black lines, suggests medieval stained glass. In an appraisal of Rouault's art, Lionello Venturi writes: "Three painters dominate the field of art today - Rouault, Matisse and Picasso.....In painting, Rouault should be considered the most comprehensive and profound expression of our time, with its torment, hatreds, excesses, illnesses, hopes and need of a new religious life. His form - and of course, his colour which is his form - belongs to the great tradition of Goya, Daumier and Cezanne. But it is independent of any school and even of nature. It is a creation parallel to nature's creation, hence its life and dynamic power."

"ENTRANCE TO THE PUBLIC GARDENS AT ARLES" BY VAN GOGH: The turbulent, passionate genius of Vincent Van Gogh, his almost primitive worship of the blinding sun and brilliant foliage of Provence, is superbly exemplified in the well-known "Entrance to the Public Gardens at Arles" from

E. D. Levinson and Family have been hung in Gallery VI. As exquisite "St. Barbara" by Bellegambe is carried out in shades of gray except for the delicate flesh tones. It has all the refinement and grace which is characteristic of this school. A "Deposition" by an unknown artist is simply yet movingly conceived. These two panels offer an unexcelled opportunity to study the little known work of French early Renaissance artists.

Walt Kuhn, a great and admiring friend of the Gallery, has lent his superb painting, "Tiger Trainer" for an indefinite period and it is hung in Gallery 29. A direct and powerful statement, the circus performer is dressed in a brilliant vermillion coat, bright blue hat and white tights against a singing green ground. The artist writes of it: "I consider it one of my best and characteristic works. It is strong arbitrary colours. I really think a lot of this canvas and its extremely free and calligraphic technique."

EDUCATION DEPARTMENT: Registration for Summer classes will be on Saturday, June 13th at ten o'clock. Classes will be held on Tuesday, Thursday and Saturday mornings for six weeks beginning June 16th. A complete list of the classes offered will be given in the June News Bulletin.

We are happy to announce a new group of Junior Docents is available for guide service without charge. They will be on hand weekday afternoons from 3:30 to five and at any time during the open hours of Saturday and Sunday.

The winners of the Little Museum High School Photograph Contest are: First, Jack Howell (Central); Second, John Linville (Rockhurst); Honorable mentions, Morton Stanley (Carthage, Missouri) and Harold Rice (Southeast).

CALENDAR FOR MAY

May

Fri.	1	-	10:00	-	Junior League Meeting
Fri.	1	-	8:15	-	Concert - Mexine Stambaugh
Sun.	3	-	3:30	-	Concert - Duane Spencer
Mon.	4	-	8:00	-	Friends of Art Preview
Tues.	5	-	2:00	-	Asiatic Study Group
"	5	-	4:00	-	Library - French Painting
Wed.	6	-	8:15	-	Concert - Opera Excerpts
Thurs.	7	-	11:00	-	Loan Galleries - Friends of Art
"	7	-	4:00	-	Library - French Painting
Fri.	8	-	8:15	-	Concert - Pupils of Dorothea Spaeth
Sun.	10	-	3:30	-	Concert - Flora Jean Bornstein
Tues.	12	-	10:00	-	Library - Aspasia Delphians
"	12	-	4:00	-	Library - French Painting
Wed.	13	-	8:15	-	Concert - Pupils of Dr. Labunski
Thurs.	14	-	10:00	-	Library - Socratic Delphians
Thurs.	14	-	4:00	-	Library - French Painting
Fri.	15	-	8:15	-	Concert - WPA Orchestra with Pat Dunn, Guest Artist
Sun.	17	-	3:30	-	Concert - Sigma Alpha Iota
Tues.	18	-	2:00	-	Asiatic Study Group
"	19	-	4:00	-	Library - French Painting
Wed.	20	-	8:15	-	Concert - Pupils of Bertha Hornaday
Thurs.	21	-	4:00	-	Library - French Painting
Fri.	22	-	8:15	-	Concert - Mary Alice Sturgis
Sun.	23	-	3:30	-	Concert - Evangeline Merritt
Tues.	26	-	10:00	-	Library - Aspasia Delphians
Wed.	27	-	8:15	-	Concert - Pupils of Mrs. Harold Van Duzee, Conservatory of Music
Thurs.	28	-	10:00	-	Library - Socratic Delphians
Fri.	29	-	8:15	-	Concert - Young Artists Recital
Sun.	31	-	3:30	-	Concert - Pupils of Amy Wiggins

WILLIAM ROCKHILL NELSON GALLERY OF ART
ATKINS MUSEUM OF FINE ARTS
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